



MAY 31 1949

ART EDUCATION

for

THE JOURNAL OF THE NATIONAL ART EDUCATION ASSOCIATION

AS AN ART TEACHER, I BELIEVE THAT . . .

ART EXPERIENCES ARE ESSENTIAL TO THE FULLEST DEVELOPMENT OF ALL PEOPLE AT ALL LEVELS OF GROWTH **BECAUSE THEY PROMOTE** SELF-REALIZATION OF THE WHOLE INDIVIDUAL BY INTEGRATING HIS IMAGINATIVE, CREATIVE, INTELLECTUAL, EMOTIONAL AND MANUAL CAPACITIES **AND**

SOCIAL MATURITY AND RESPONSIBILITY THROUGH CULTIVATING A DEEPENED UNDERSTANDING OF THE PROBLEMS, IDEALS, AND GOALS OF OTHER INDIVIDUALS AND SOCIAL GROUPS.

ART IS ESPECIALLY WELL SUITED TO SUCH GROWTH **BECAUSE IT:**

ENCOURAGES FREEDOM OF EXPRESSION, EMPHASIZES EMOTIONAL AND SPIRITUAL VALUES, INTEGRATES ALL HUMAN CAPACITIES, **AND** UNIVERSALIZES HUMAN EXPRESSION.

ART INSTRUCTION SHOULD ENCOURAGE:

EXPLORATION AND EXPERIMENTATION IN MANY MEDIA, SHARPENED PERCEPTION OF ESTHETIC QUALITIES, INCREASED ART KNOWLEDGE AND SKILLS, **AND THE** CREATIVE EXPERIENCE IN SIGNIFICANT ACTIVITIES, **AND THE**

REALIZATION THAT ART HAS ITS ROOTS IN EVERYDAY EXPERIENCE.

ART CLASSES SHOULD BE TAUGHT WITH FULL RECOGNITION THAT:

ALL INDIVIDUALS ARE CAPABLE OF EXPRESSION IN ART, INDIVIDUALS VARY MARKEDLY IN MOTIVATIONS AND CAPACITIES, **AND** ART IS LESS A BODY OF SUBJECT MATTER THAN A DEVELOPMENTAL ACTIVITY.

BECAUSE ART EXPERIENCES ARE CLOSE TO THE CORE OF INDIVIDUAL AND SOCIAL DEVELOPMENT AND **BECAUSE THEY PERVADE ALL PHASES OF LIVING, THE NATIONAL ART EDUCATION ASSOCIATION** BELIEVES THAT **ALL** TEACHERS SHOULD HAVE BASIC TRAINING IN ART.

The art education creed on the left was printed in the first Yearbook of the Association. It was presented to the Council by the Committee on Policy and Research and adopted at the Chicago meeting last February.

It is the belief of the editor that in this format the creed may be seen by more people; in fact it may be passed on to principals and other administrators, or it may be exhibited as a poster whenever the occasion demands. A limited number of reprints have been made on heavy stock. These will be mailed to individuals upon request.

Art Education

The Journal of the National Art Education Association

I. L. de FRANCESCO, Editor

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A Department of the N.E.A.

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Homogeneity in Art Education

HAROLD R. RICE, Dean, The Moore Institute of Art, Science & Industry, Philadelphia, Pennsylvania

Art educators pursuing their undergraduate studies between the periods of 1929 and 1939 will recall two charts reproduced with this article through the kind permission of Appleton-Century Company of New York City and which appeared on pages 13 and 22 of Whitford's **An Introduction to Art Education.**¹

In the first graph Whitford showed how the objectives in art education varied from 1821 to 1936. He further illustrated the struggle between so called "Fine" and "Industrial" arts, making a plea for a "happy medium between" the two that would be of equal value for all pupils. The second chart illustrates Whitford's suggested program to be followed in attaining this "happy medium".

It is interesting to note that Whitford carried his plea one step further. While he called for a program that would be of equal value to all pupils, he also recognized a need for adequate art training for "two separate and distinct groups"—one group consisting of all students, regardless of their anticipated vocation, and a second made up of students who expect to follow art as a post-high school career.

A casual survey of the alarmingly few good references dealing with the problems of art education that have been published during the past fifteen years will readily disclose the fact that a number of authors have treated heterogeneous groups as though their interests and needs were homogeneous. This seems to be particularly true at the elementary level.

The structure of the total art program varies with the individual school, but, generally speaking, art education is afforded all students at the elementary level while art is usually an elective in the secondary school.

Few would disagree with Winslow² who feels art instruction in the

¹This text, published by Appleton-Century, is reported to be out of print. While much of the material in the book is dated, it seems to the writer that art educators, present and future, should become familiar with the work.

²Whitford, William G., **An Introduction to Art Education**, Appleton-Century, New York, 1929, p. 19.

³Winslow, Leon Loyal, **Art in Elementary Education**, McGraw-Hill Book Co., N. Y. C., 1942. Pp. 49-54.



elementary school should be "an organized body of curriculum experience dealing with the meeting of human needs through the selection and use of materials", or with Nicholas Mawhood and Trilling³ who give "creative self-expression, personal enrichment, social worth, recreational resource, and vocational training" as the major objectives of art education.

At this point it is appropriate to inject the thesis of this paper. At one time art education was branded as a "frill and a fad", an extracurricular activity, a luxury for a minority, and an unnecessary skill that held little importance in the "three R's" program. The struggle to establish in the minds of educators and laymen alike the values of an art education to every growing youth of America is a long discourse of trials and tribulations of the men and women who pioneered the movement. Some have not forgotten this laborious project as is evidenced in the title of the first chapter of **Art Activities in the Modern School**—"Art Education Is Essential." The authors go to considerable length not only to justify art, but also to substantiate the practical value of art as "it is sometimes difficult to phrase convincing arguments to the doubting taxpayer."

Thus, a plea for a momentary stock taking or inventory period is being humbly laid at the feet of America's art educators. Unless the teacher can answer **yes**, without hesitation, to the questions—

1. Do you have concrete recognized objectives that are being satisfied through your art education program?

³Nicholas Mawhood and Trilling, **Art Activities in the Modern School**, The Macmillan Co., N. Y. C., 1937. Pp. 4-19.

⁴Ibid., pp. 1-20.

2. Do you objectives include a full well rounded art experience for every student?

then the efforts to establish art education have been in vain, and the taxpayer and the pioneering educator have been sadly neglected.

Look at the art programs in neighboring communities. Note the influence a recent article, book, lecture, or movement in education has had upon the art educators' curricula. Method and content have changed continuously and seemingly will continue to do so without regard to big and overall objectives that should be carved deep enough in the top of the educator's desk to withstand constant shifts to the left and right as the influence of colleagues cross the path of the art teacher.

This is definitely not a stand against change or progress. To the contrary, it is a plea for both. It is a reminder of the old proverb of not being able to see the forest because of the trees. Teaching is an honorable profession which has no place for the individual who does not recognize the need of continual, unbroken growth in this lifetime vocation.

The art educator must establish his objective for a given situation, then must see that they are realized through successful teaching. It is surprising to find that few art educators can give an intelligent definition of art and art education. Yet they guide the art experiences of the

youth of America. The results of a sampling of definitions of art given by a group of art educators in a survey conducted by Kenneth Perry¹ are amusing if not alarming. Perry quotes a state supervisor of art as saying "Art is what I supervise". Others referred to art as something they could not adequately phrase in an objective statement. Still others used metaphysical definitions that can be applied to almost any form of expression without being specific.

Concern over the chaotic state of art education does not seem to be apparent. A casual survey of the typical articles appearing currently in art journals discloses the usual rehashing of such phrases as "stressing the creative", "neglecting the imitative", "achievement of personality", "integrating experience", and "American Democracy and art." A visit to almost any classroom will find boys and girls engaged in such activities as painting, modeling, or the designing of objects treated with an Egyptian or Indian motif to aid the child in obtaining a better understanding of races, past and present. Certainly there will be children designing wallpaper for a doll house, applying wax crayon designs with a hot iron to unbleached muslin lunch-eon cloths, weaving belts out of discarded this and that, and painting flower-pots with enamel paints. For dad there will be the inevitable ash tray made from the lid of a jelly glass and fastened to a weighted strip of cloth or leather. There will be the life size doll house furniture made from orange crates, the chimney for Santa, and the kraft wrapping paper movie or frieze.

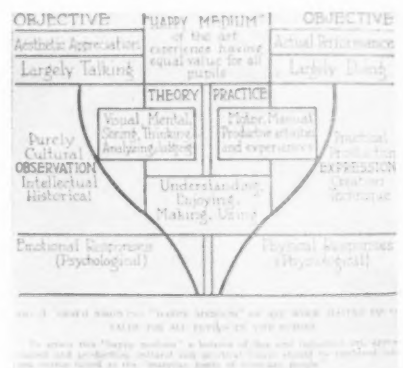
But ask the art educator for the origin and purpose of, or the reasoning behind such projects, units of work, or activities. At times the response will not be any more acceptable than the visible results of many of the students' attempts.

Much of today's art is based on a grossly misconstrued conception of what Dewey² meant by "learning through doing". Since he dropped that atomic gem into the educational hopper educators have gone all out to put the child through the activities of a three ring circus. It is readily conceded that the doing approach has been much more interesting to the child than the "great

books" plan, but is either serving the youth of America in a contemporary fashion of which current art educators can be justly proud?

Is it sound education to lead a child to believe that a piece of tin fastened to a strip of leather will be welcomed as an ash tray in the living room of his parents, regardless of how attractive the applied design may be? Is the parent "impossible" for not carrying on the game of make believe by refusing to use the numerous "works of art" brought home by the child? How often has the child been crushed when the false illusion of creator of functional objects readily accepted by adult society has been suddenly deflated as a balloon pricked with a pin? Is the child always as innocent as one is led to believe, or in reality is the classroom situation actually as one child so ably put it when she asked her teacher—"What is it that you want us to make believe we want to do today?" Is this desirable art education?

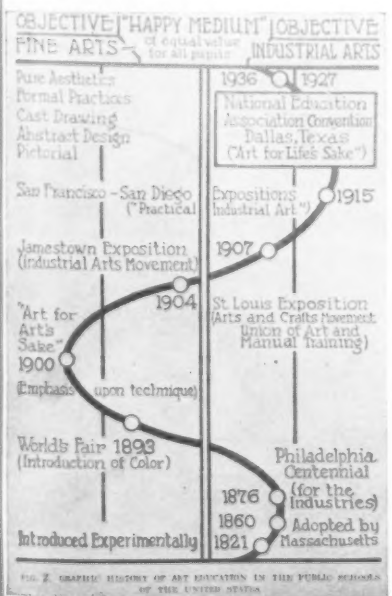
Does the child who has just formed an Indian vase from unbaked clay coated with enamel paint associate his ceramic art with the dinnerware as he joins his family at



the evening meal? Or does the end rest with the personal satisfaction of having fashioned something more primitive than that made by an Indian boy of the same age but of a previous civilization when none of the marvelous wonders of an industrial age were at man's disposal? As the child covers several clothes poles with paper painted to resemble bark in fashioning an Indian tepee, does he marvel at the contemporary buildings going up in mass production projects within hearing distance of the school? Does the student making for his brother a belt woven from bits of yarn formed over strips of macaroni fully appreciate how the

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¹Rice, Harold R., "A Projected Introduction to Art Education," doctorate thesis, Columbia University, 1944.



¹Perry, Kenneth F., *An Experiment with a Diversified Art Program*, Bureau of Publications, Columbia University, N. Y. C., 1943.

²Dewey, John, *Art as Experience*, Minton, Balch, N. Y. C., 1934.

Homogeneity in Art Education

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fabric in his suit is woven, the pattern formed, the materials processed? Is a sense of neatness, orderly arrangement, color and pattern apparent in the dress, personal appearance, and daily habits of the child who creates a border design to be pinned across the top of the blackboard in the classroom? Do creative experiences go beyond personal pleasure and individual satisfaction? Is there concrete evidence of good taste and artistic judgment? Do early childhood art experiences carry over as the youth grows into adulthood?

The lack of application of the simplest principles of art in everyday living is at times apparent in both student and artist-teacher who fail to practice what they experience—learn or teach. Many have seen art being taught in slum areas with the hope that this experience will brighten the lives of the unfortunate, give them a new outlook on life, perhaps bring beauty into their everyday living. Yet much of the filth, dirt, untidiness and lack of interest in personal cleanliness remain. Clean hands and faces, frequently washed and pressed clothing are not impossible, even with the poorest of our fellowmen. Even the art teacher has been subject to criticism because of poor taste or untidiness in "arty" dress and personal habits.

Here then is a situation wherein in general the art education program for the elementary grades is largely made up of a series of exercises devoted almost exclusively to "doing". Out of these units is to be realized a long and seemingly impressive list of desirable objectives. But somewhere in this educational process the evaluation of the ends is lost. Statistics show that no individual of elementary school age is a professional artist, and that less than ten per cent of graduating high school seniors go into post-high school professional art training. This factor must have direct bearing upon the methodology employed in realizing objectives which must by necessity be designed primarily for the masses who are and will be consumers rather than producers of professional art and art products.

¹Dr. Willis E. Pratt, President of State Teachers College at Indiana, Pa. in an article published in the January 1949 Art Education Bulletin, said the following about an art supervisor:—"The classroom in which he worked was the most artistic in the whole building, and his personal appearance lacked much in the way of good grooming."

To eliminate every opportunity for creative expression and the many "doing" activities in the elementary grade would be as undesirable as the present overweighted activity program. And there is a place for specialized art classes on the high school level for those schools who have the funds to afford such an opportunity for a minority group. This is not a cry against general art education. It is not an expression opposing the many fine experiences found in the elementary school and the specialized work offered in the high school. It does not infer that many of the objectives given are not most desirable.

Briefly, this is a plea for:

- (1) **A more all inclusive approach to art education on the elementary level.**
- (2) **A program that will reach all students at the high school level.**

It is not the purpose of this article to attempt to set forth methods of realizing these objectives. It is obvious that space is not available for such a project. However, it is hoped an awareness of these needs will cause the art educator to afford a broader and more practical series of experiences on the elementary level that will go far beyond mere "doing" activities that terminate in the end product. It is hoped that art education will reach every high school child, and in a form that will best equip the recipient for a world full of ugliness and so complex few can begin to understand and appreciate its many wonders, problems, opportunities, and future growth.

The teaching of art is an art! May the profession soon realize it.

Choosing Visual Aids

Konrad Prothman

The greater opportunities for art education created by the organization and activities of the N.A.E.A. make the problem of adequate visual aids even more important and pressing. In art education mental perception is preceded or supported by visual perception, making visual aids one of the main pillars in the processes and procedures of art education.

Summarizing the role visual aids must play, a number of objects and objectives seem to stand out clearly. Among the former are: (1) the pupil; (2) the teacher and art supervisor; (3) audio-visual aid depart-

ments; (4) the general school administrators and parent-teachers; (5) the maker of visual aids. Considering the pupil as the main object of art education, it is up to the four others to unite their efforts to enrich and deepen his creative and learning experiences and help to make them more permanent by the use of the right kind of visual aids. Here are a few of the requirements needed to accomplish this aim.

(a) The teacher and art supervisor must know about the available visual aids and be ready to use them or to promote their use in the school system. (b) Audio-visual aid departments must be advised by art teachers and art supervisors in order to acquire the right kind of visual aids for art education. (c) School administrators and parent-teachers and the public at large must be made aware of the indispensability of visual aids in art education. (d) Cooperation between art teachers and those directing art education on one side and the maker of visual aids on the other is advisable in getting effective and low-priced visual aids.

The problems are complex and can best be solved in consultation among those concerned through discussion and research to determine what kind and what amount of visual aids should be used in order to reach those objectives that are desirable for the common good.

The organization of a committee, each member of which might devote attention to one of the phases of visual education, be it material for use by the individual pupil—like prints, color charts, etc.—or for use in classroom instruction—such as slides and films—would seem a necessity to consider the many aspects of the problem. In addition to that, regional committees working along the same lines would then be instrumental in implementing the findings and recommendations which might come from a national committee as well as from their own members.

At meetings of the N.A.E.A. and the regional associations the discussions and demonstrations of visual aids may be carried on in cooperation with suppliers of visual aids, in order to make the art teacher familiar with the present supply and offer instruction in the handling and operation of the technical equipment. Lack of knowledge of the latter often precludes the acquisition and use of visual aids.

Information as to useful visual aids may be supplied to directors of

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Editorial Comment

Tomorrow's Organization and Leadership

GORDON L. REYNOLDS, President, E.A.A., and President, the Massachusetts School of Art, Boston, Mass.

In June 1947 Art Educators were stimulated by the news that a movement was under way to establish a strong national organization in art education, dedicated to the advancement of art teaching in the schools of the

United States. In an article, "Toward A Strong National Organization in Art Education", by Edwin Ziegfeld, as published by The Related Arts Service, certain purposes and proposals were set forth.

In less than a year, to be specific, in March 1948, the Constitution and By-Laws of the National Art Education Association were available in printed form. The Officers and Board of Directors, fully conscious of tangible regional support, had moved forward with admirable courage and thoroughness. The purposes and proposals were no longer the objectives of a few, "growing out of committee". They were a reality. The foundation had been poured, and the girders were being swung into place.

In an age when we have become so thoroughly dependent on public utilities, I cannot help but think of the N.A.E.A. as a potential "center of Strength and Energy" which can serve a large area, our Nation. I can foresee the fanning out, through the Association's diverse channels of pertinent information, authoritative support, results of research and numerous additional aids. There will be many occasions when the officers and council will be in a position to anticipate future problems and be prepared to meet such challenges. On other occasions, problems growing out of current and future needs can be presented to the N.A.E.A. by the Regional Art Associations.

One such problem has already been recognized nationally, and is being felt in varying degrees within our state and municipal educational organizations. Superintendents for some time have been concerned with the problem of teacher shortage. Just recently, the National Commission on Teacher Education and Professional Standards reported on the anticipated need for elementary and secondary teachers for the next 10 year period. The report indicates that 1,045,622 new elementary teachers should be prepared for public and private schools if adequate coverage is to be realized. This does not take into consideration pre-school training, nursery and kindergarten levels. At the 1948 rate of training teachers, we can only expect 200,000 new elementary teachers. Of this number, 120,000 will be fully qualified by having completed 4 year Teachers College training. 80,000 will have received a 1-3 year teaching certificate.

We know that every effort will be made to compensate for this great gap between the number of teachers which will be needed, and the number which will be trained. We cannot help but be concerned with the quality and amount of training these future teachers will receive.

I have every confidence that the N.A.E.A. will, if they have not already acted on the problem, initiate the necessary investigation which will aid in this very real challenge. There are several areas of concern involved in this problem. At the present time, I will enumerate only four. The order of importance can differ in each section of the country, depending on the efficiency of training facilities and the strength of organization resulting from sound administration.

1. There is a need for many more "In-Service" Art Workshops for our present grade teachers who are several years removed from their last period of study and desire such help.

2. There is an even greater need for "In-Service" Art Workshops for the many college graduates who have had no special teacher training study, but have been hired as grade teachers by Superintendents as a last measure.

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Choosing Visual Aids

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audio-visual aid departments who more often seem to give preference to mediums other than those needed for art education, especially in school systems where the use of audio-visual material has not been co-ordinated with or subordinated to the requirements of an existing curriculum. Articles in magazines like "Educational Screen" or "Film World" would help.

The general administrator and parent teachers and the public at large must be made aware of the importance of and the need for adequate visual aids for art education in case they are not already convinced, as they have their share in acquiring visual aids because of their handling and allotting of appropriations to each department. They may be contacted through articles in professional periodicals and by direct contact with the officers of their respective organizations.

The available manufacturing facilities in the country at large or in a given area should be investigated and the manufacturers having the necessary equipment and the technical skill for preparing the needed visual aids be contacted.

These appear to be starting points for a constructive and effective selection, organization, preparation and acquisition of visual aids which will benefit the pupil and help the teacher. To go into more detail would transgress the limits of space in this publication.

This outline is presented to those who believe in the use of more and better visual aids, to point out problems and give a few hints towards their solution, and to induce those not fully aware of the role visual aids play in art education to become interested.

American Quarterly

A new national magazine devoted to the interpretation of American life and culture, past and present, for the lay reader as well as the scholar, will make its debut with the March issue. Published by the University of Minnesota Press for the University's program in American studies, the magazine will publish articles of a speculative, critical, and informative nature on a cross-section of American problems. According to the editor, William Van O'Connor, it will attempt to avoid excessive specialization without resorting to over-popularization.

Editorial Comment

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3. Because of the inadequate Art Education preparation, in many of the teacher education institutions throughout the United States, there is need for a survey of the existing philosophies, semester hours required, course content and those other factors which are pertinent to the training of a good elementary teacher.

4. There will have to be consideration of the best approach to prepare those 80,000 and possibly many more, who will be hired as elementary teachers without benefit of a full Teachers College training. They will be expected to cooperate in a contemporary program of Art Education, having had little or no creative art experience and no Art Education courses.

The N.A.E.A. and the Regional Associations can accept leadership in these paramount issues. Until such time as sound guidance is available, Directors and Supervisors of art and institutions involved in special art education training should realistically face the issue of further developing the art-understanding of the grade teachers.

To a very high degree the grade teacher, being made responsible for teaching children to write, speak, read and think coherently, has had little opportunity for gaining an understanding as "to what this art is all about". She is expected to grasp quickly the meanings of "creativity", "visualization", "integration" and other unwieldy terms, tossed lightly about.

Creative Workshop experiences can provide grade teachers with an opportunity to appreciate the child's creative process. Those adults participating in producing art products with a variety of materials, come closer to understanding the benefits the child derives from such production.

That quality of having made or produced something without reference to another product, "Creativity", can take on an entirely new meaning. Discussion and participation, centered around Art productivity in the "Workshop", can aid the grade teacher to clarify her relationship to the child's creative process. Having actually participated in "creative experience", the teacher should better understand her obligation to assist every child in realizing his potentialities.

Repeatedly I find teachers who, when confronted with the term "creative" immediately conjure its meaning in terms of art alone—a colorful, though empty, art conducive to loss of pupil control. Such fallacy is not easy to correct in a few limited visits or conferences. Creative activity, when applied to general education and to art education, means an approach to all situations of learning and living, through which the individual child or adult may develop a broad sympathy and grow in personal grasp of his environment.

Leadership must be ascertained which will lift the teacher from the realm of drawing based on outlines, patterns and super-imposed adult concepts of technical art achievement, and acquaint her with the potentialities of motivation, with the processes of creating during the work period, and with some criteria for help in evaluation of the products. Through periodic experimentation in the Workshop, this teacher will become aware of struggles in organization of color, form, line and texture, and of significant applications of art to living. Appreciation will take the form of an experience, rather than a shallow version of some critic's interpretation.

If our grade teachers are to provide the all important "sympathetic assistance" as a vital keynote in creativity, we must recognize her enormously strategic place in the child's world. We must sponsor those activities which more closely knit the efforts of the art educator and the teacher.

There is no set pattern for the Workshop approach. The coverage should be a natural outgrowth of the needs of the group. The range in discussion and participation is usually in relation to the members and the classroom problems which they encounter daily. During the first few sessions, there should be a clarification of the philosophical and aesthetic aims in a contemporary art program. After actual creative work begins, the discussion will usually return to those aims.

It is not my intent to present a blueprint for Workshop organization. Fine material is available for such planning. There are those who are aiding our movement forward to a very high degree by preparing curriculum guides and outlines. However, without sufficient enlightenment of the basic philosophy through Workshop, their efforts will be in vain. It is my wish that Art Educators adjust their terminology, time and purpose to the end, that the grade teachers receive the assistance which many desire and which is not available to a high enough degree at the present time.

New U. S. Commissioner Of Education

Earl J. McGrath was appointed by President Truman on February 17. Confirmation by the Senate came on March 5. Dr. McGrath took over the duties of his new office immediately after the "swearing-in" ceremony on Friday, March 18.

With a history of outstanding achievements in the field of education, Dr. McGrath leaves a position as Professor of Education at the University of Chicago to become U. S. Commissioner of Education. Since finishing college he has held positions as Dean of Administration, Lecturer in Psychology and Professor of Education, University of Buffalo, 1930-33, 1935-38, 1940-45; Specialist in Higher Education, American Council on Education, 1938-40; Lecturer, University of Minnesota, 1940-41; Assistant Chief, Division of Training and Employment, War Manpower Commission, 1942; Dean of College of Liberal Arts, University of Iowa, 1945-48.

During the last war, Dr. McGrath had the rank of Lieutenant Commander in the U. S. Navy and was Officer in Charge, Educational Services Section, Bureau of Naval Personnel. Enrollment in the educational programs for Navy men, which Dr. McGrath formulated and supervised, reached some 300,000. Through courses primarily in elementary, secondary, and vocational subjects, many young service men and women were enabled to complete high school and receive their diplomas.

In the fall of 1946, Dr. McGrath was a member of a 10-man mission to Germany to survey the school system in the American occupied zone. He was a member of the President's Commission on Higher Education and was particularly concerned with the need for extending opportunity for higher education.

Since 1946 he has been a member of the Executive Committee of the Department of Higher Education of NEA. In this capacity he has been active in the development of the Annual National Conference. He is a member of the planning committee for the 1949 Conference of that department.

PORTRAITS IN THE MAKING by Phoebe Flory Walker with Dorothy Short and Eliot O'Hara. G. P. Putnam's Sons, 1948.

The authors in dividing the task of writing **PORTRAITS IN THE MAKING** retained among themselves remarkable consistency in their educational practice and belief as well as in their aesthetic standards. Such homogeneity in effect, though highly desirable in a book directed at the student, teacher and practising portrait painter, does not imply consistency in the concepts themselves projected by the joint authorship. In fact, the book with all the seriousness of attack appears to suffer from a deep-seated dualism partly explained, perhaps, by the very conflicts witnessed in the current practice of portraiture in painting.

The portrait painting which bases its appeal on verisimilitude and which demands of the painter certain mimetic skills now finds itself competing not only with the photographer's art but with such painting as negates the importance of likeness in its search for a potentially wider and more fecund field of expressiveness, on the one hand, and the transforming of the figure into an ordered, tectonic form on the other.

The content of this book gives echo, it appears to me, to these very conflicts. Chapters are devoted to mimetic, factual content illustrated with plates of drawings of eyes, noses, lips, others dealing with the study of caricature, racial types, complexions; in each case the academic approach is much in evidence. In direct contrast to the above chapters are others featuring abstract values providing in a cursory fashion material on space design, expressive color, exaggerated values, distortion, etc. Miss Walker in the chapter on Expressive Color gives counsel to the reader in the following: "Remember that you are studying this course, however, not to abandon realism, but in order to make your portraits better pictures and more expressive character interpretations."

How do the authors reconcile their use of non-realistic painting in this copiously illustrated book? Certainly the illustrations of such practitioners of abstraction, distortion, and emotionalized color as Weber, Grosz, Siqueiros, Tomayo, Matisse, Picasso and Henry Moore are in no way to be confounded with the literal, academic and sometimes modernistic style of the work of the authors, Walker, Scott and O'Hara.

Briefs on Books and Films

Nor are their purposes to be confused with those of the authors. Neither is it at all clear how this highly individualized expressiveness is to be arrived at by the educational philosophy contained in this book.

Several chapters on technical practices by invited guest authors and a lengthy bibliography complete this volume.

ARTHUR YOUNG,
Teachers College,
Columbia University

Designing Women A 16 m. m. Film

An Evaluative Comment as it appeared in "Adult Education Journal" for January 1949.

"While this is basically an instructional film, providing a wealth of insight into its subject matter, it equals some of the better Hollywood efforts purely as entertainment. Its human appeal is more powerful than most films in this field because the actors carry the whole story. The performances couldn't be more delightful, especially that of "Miss Arty", who is an extremely clever comedienne.

"There are a few details in the film which the audience should know about before seeing the film. The furnishings shown are of British make and will therefore look a little unfamiliar to an American audience. Also, the pieces used as illustrations of good taste might be considered more appropriate to middle class incomes, cutting out many people with meager budgets. But the principles of functional and artistic design are so forcefully brought to life on the screen that they can be interpreted to apply even in the selection of an inexpensive tablecloth or lamp shade by the homemaker who has to count her pennies.

The film offers provocative material for discussion in at least two areas. The consumer emphasis is the most obvious: Are good taste and good workmanship available to low-income people. Those interested in art as applied to home design could discuss what actually constitutes good taste, with the help of a resource person in that field. To make the most of the film's possibilities,

however, the discussion leader would do well to see the film and analyze it before his meeting."

Designing Women is produced by the British Council of Industrial Design and is distributed by the BRITISH INFORMATION SERVICES, 30 Rockefeller Plaza, New York 20, New York.

The recently issued lists of slides of the Museum of Modern Art prove to be important contributions to art education. The lists include the following subjects: Sculpture in the permanent collection of the Modern Museum, Henry Moore, The Potters Workshop, Bushman Paintings, African Negro Art, Expressive Forms in Nature, and Technical Beauty.

Two catalogs list the sculpture in the permanent collection of the Museum of Modern Art. The Van Altona slides (numbering 200) record the entire collection of sculpture in black and white. Comparison with the Dr. Block color reproductions (numbering 83) reveals the medium to such great advantage that one will not remain satisfied with the black and white slides. The Block slides include the outstanding items in the collection of the Museum, the Arensberg collection of Brancusi, and the constructivist sculpture of Gabo and Pevsner. These collections of slides include examples of every important movement in modern sculpture.

The Work of Henry Moore is a collection of color slides recording "Moore's artistic development from the beginning to the present day". Dr. Block's slides received high commendation from Henry Moore: "They give a remarkable sense of the texture and of the material and a remarkable sense of spaciousness". This set is composed of seventy-seven color slides.

The Potters Workshop depicts the ceramist Marguerite Wildenheime "making a pitcher step by step, from raw clay to decoration". A series of thirty-four color slides literally depicts every activity of the potter.

Bushman Paintings depict the primitive art of a nearly extinct race. The twenty-two color slides of South African paintings are made from copies by G. W. Stow and Helen Tongue during the latter part of the nineteenth century.

Strictly Business

● CONSTITUTION REVISION AT BOSTON SUMMER MEETING

Gordon Reynolds, President of the Massachusetts School of Art is acting as program chairman for the annual summer meeting of N.A.E.A. Some of the items to be acted upon at that time are:

A. Amend Article VI, Section 2, Council.

Insert after "Immediate Past-president of the Regional Art Association" the phrase "and four members, one from each of the regional association."

B. Article III, Section 3, Classes of Membership.

a. **Associate.** Delete present definition and insert "Persons teaching (not art) at the elementary, secondary, or college levels, school administrators, supervisors of general subject fields, individuals who spend less than one-half of their time teaching art, and all persons interested in art and/or art education, but not engaged in teaching in the field of art, are eligible for ASSOCIATE MEMBERSHIP."

Associate members can neither vote nor hold office.

Dues are two (\$2.00) per year.

b. **STUDENT MEMBERSHIP.** This type of membership is open to undergraduate and graduate students in accredited schools of higher education who do not hold teaching positions. Their privileges are identical with those of active membership, except for the right of holding office."

Also delete present statement on Junior membership which is included in the new definition for Associate Membership.

ARTICLE VI — Government — Section 2. Council.

Insert at end of first sentence "and a representative of THE SHIP."

ARTICLE VI — Government — Section 4. Terms of Office.

Add sentence "The term of the representative of THE SHIP shall be for two years."

ARTICLE VII—Elections—

At end of second sentence, add "and one representative from THE SHIP shall be placed on the ballot on the recommendation of THE SHIP."

● ELECTION OF OFFICERS FOR 1949-51

The biennial term of office which is in effect in the Association ends with July 31, 1949. New Officers and new representatives at large will be elected shortly by mail ballot as provided by the Constitution and as directed by Council. The members of the Nominating Committee appointed by the President with the concurrence of the Council, are as follows:

Western Area, Elsa Ulbricht
Eastern Area, Charles Dawson
Southeastern Area, Lamar Dodd
Pacific Area, Earl Washburn

Chairman, Dr. Clifton Gayne, Art Education Department, The University of Minnesota.

The importance of selecting good and capable leaders at this critical time in the history of N.A.E.A. cannot be too strongly emphasized. It is hoped that members of the Association will realize the importance of sending suggestions to the Chairman of the Committee. An objective statement of the qualifications of the candidates will help the committee.

● POLICY AND RESEARCH COMMITTEE

RAY FAULKNER, Chairman

Problems and Progress Report 4

At the recent meeting of the N.A.E.A. Council a brief report on the work done to date by this committee was presented, and the following action recommended.

1. Statement of Beliefs

This statement met with the general approval of the council, but one or two minor revisions were suggested. A copy of the revised statement is enclosed. The statement will be published in "Art Education," and also printed on a card so that art teachers may put them on the bulletin boards in the rooms.

2. Questionnaire Survey

The questionnaire prepared by the late Joe Boltz was distributed widely, and 146 were returned to the chairman of the committee. The analysis of the results is enclosed. The Council recommended that the chairman prepare a report on the survey, and submit it for publication in "Art Education."

It was also recommended that the committee undertake to do the following projects:

1. Preparation of Statement of Policy Regarding Editorial Work

It was recommended that the committee make a survey to determine what the editorial policy for the various publications of the organization should be. To that end the chairman has prepared the enclosed questionnaire, and would greatly appreciate your completing it and returning it promptly.

2. Continued Work on Statement of Beliefs

There is constant need for considering the general objectives of art education, but also for considering in detail how these may be specifically implemented. The council felt that our first statement should be a basic creed, and that from time to time it would be advisable to amplify and specify some of those necessarily general statements. It seems advisable to begin with our first statement,

"Art experiences are essential to the fullest development of all people at all levels of growth,"

and to think about what can be done from the pre-school level through maturity. This statement, like the first, should probably eventuate as material filling one page. I would greatly appreciate your sending me any ideas for this project as you did for the previous statement of beliefs.

3. Other Projects

If you have in mind any specific projects which the committee or you as an individual would like to undertake, will you kindly advise Dr. Roy Faulkner, Stanford University, California.

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